

g. 256. a.  
2.



S O N A T A S ,  
*for the*  
*HARP SICORD.*

With Accompaniments  
For two Violins and a Violoncello.

DEDICATED TO  
(i) Miss (or Mrs.)  
Charles (or Wilson)  
BY  
John Clark.  
Organist in NEWCASTLE upon Tyne.

John Clark.

---

London, Printed for the Author, and sold by R. Johnson, Cheapside.  
J. Hatch, in Pall-mall Street, and R. Cromer, in Edinburgh, 1761.

( ' Madam ' )

— The very early Genius for Music  
which you have shewn, in your spirited Performance on the  
Harpsichord; and your Attention to the Practice of the  
best Composition, cannot fail of conducting you to a perfect  
Execution, and true Taste in this Art. )

( ) It is the Happiness of Music, to afford the  
most agreeable Entertainment to the most sensible Minds;  
and like all the Arts of Taste, mutually giving Pleasure;  
( and receiving Protection : It has always been the Care of  
the polite World : )

( ) Should these Stimulus contribute to your present  
Improvement, and merit your future Regard, their principal  
Aim will be fully obtained. I am

( ) Madam —

( ) Your most obedient &  
most devoted humble Servant,

( ) Charles C. Wilson

---

## A D V E R T I S E M E N T.

THE following SONATAS are composed after the Plan of my fifth and seventh Operas [a].

The accompanied Sonata for the Harpsichord is so far preferable to the Concerto with Symphonies, that the Airs are less tedious --- their Designs are more compact---and the principal Instrument is better heard.

It is the too frequent Repetition of the Subject which marks the Character of tedious Music.

When different Instruments repeat the same Air, the Ear is disgusted with the very Thought which at first gave it Pleasure [b].

To pursue the same Strain through different Divisions, hath also the same Effect; as the same Modulation is perpetually recurring [c], than which nothing can be more tiresome.

To search for other Strains in allowed Modulations, and of a similar Air; the principal Strain returning, like the Intercalary Verse in Pastoral Poetry [d], gives the Ear a Relief which it naturally desires.

Among the various Productions of foreign Composers for the Harpsichord, the Sonatas of SCARLATTI, RAMEAU, and CARLO-BACH, have their *peculiar* Beauties. The *fine Fancy* of the Italian---the *spirited Science* of the Frenchman---and the German's *diffusive Expression* are the distinguishing Signatures of their Music. But if we examine the Lessons of GEMINIANI we shall find them fraught with *every* Beauty, and, therefore, worthy the Attention of Those who would improve a true Taste, and acquire a graceful and fluent Execution [e].

If I have adopted a Method of Composition somewhat different from those excellent Masters, it is chiefly in the Characters of Design and Expression, which distinguish one Composer from another.

What is meant by Design in musical Composition, is the general Plan of some Whole; whether adapted to the Church or the Theatre, to public Concerts, or the Chamber; which general

[a] See the Advertisements prefixed to those Works.

[b] Handel's Concertos for the Harpsichord.

[c] The *Follia* in the last Solo of Corelli.

[d] The *Minuet* in Geminiani's first Concerto, *Opera seconda*.

[e] The Lessons here referred to are taken from his second Book of Solos for the Violin, which were first published in *Paris*.

general Plan includes the particular Parts; whether contrived for Voices, or Instruments, either separate or united; such as may best express the intended Sentiment of the Composer.

The Principles of Harmony and Modulation are universally the same, while the Fashion of Air is ever changing: And yet, in the main, with little Variety that is pleasing. As when the prime Order of the Building is destitute of Proportion, the super-added Ornaments are trifling and vague.

But the Fate of Music is very different from that of her Sister Arts, if we except Dramatic Poetry. Notwithstanding the united Powers of Harmony, Design, and Expression, are ascertained in the Composition, the Performer's Art is still remaining, as necessary to exhibit its united Perfections.

It may be hard to determine whether Music in general suffers more in the public Opinion, from the Unskilfulness of the Performer, or from the Want of Genius in the Composer. This Truth, however, we may venture to assert--that a good Composition, though injured by an injudicious Performance, will always be good; while the Fate of a bad one, though assisted by the best Performance, will be invariably the same.

Hence, therefore, the Disappointment to the Lover of Music, is likely to arise at present, from the Abuse in Composition: And sorry I am to instance the innumerable foreign Overtures, now pouring in upon us every Season, which are all involved in the same Confusion of Stile, instead of displaying the fine Varieties of Air and Design.

Should this Torrent of confused Sounds, which is still encreasing, overpower the public Ear: we must in Time prefer a false and distracted Art, to the happy Efforts of unforced Nature.

It is not the incidental and local Fancy of mere Air which ought to be the Object of our Concern, but the Construction of a solid and well planned Music.

If the completest Harmony—the happiest Modulation—and the most striking Invention, have their Powers; we must repair to the *Concertos* of CORELLI—the *Solos* of GEMINIANI—and the *Chorusses* of HANDEL, for the Perfection of those Powers.

From these great Originals, other excellent Composers cannot fail to arise, not only as their Disciples, but as Originals themselves, catching the living Flame of Harmony, that it may never expire.

# SONATA PRIMA

1

## Andante Cantabile.



1

2

3

4

5

6

p

f

# SONATA SECONDA

5

*Allegro*

Sheet music for Sonata Seconda, Allegro, page 5. The music is for two voices (Soprano and Alto) and consists of ten staves of musical notation. The notation includes various note values, rests, and dynamic markings like 'tr' (trill) and 'hr' (hrisztina). The music is in common time and features a mix of G major and F major keys. The piece concludes with a final instruction 'Volti subito.'

6

L R

L R

L L

tr

tr

tr

tr

tr

tr

tr

tr

tr L



# Allegro

The image shows a page of sheet music for a piano piece. The music is arranged in eight staves, each with a treble clef and a common time signature. The tempo is marked as 'Allegro'. The notation includes various note values such as eighth and sixteenth notes, and rests. The key signature changes throughout the piece, indicated by sharp and flat symbols. The music consists of a continuous stream of notes and rests, with some notes connected by horizontal lines. The staves are separated by vertical bar lines, and the music is divided into measures by vertical tick marks. The overall style is that of a classical piano sonata or concerto movement.

## SONATA TERZA

Musical score for Sonata Terza, page 10, featuring two staves of music in G major, 2/4 time. The top staff is labeled "Marcia Andante." and the bottom staff is labeled "Ottava". The music consists of eight staves of music, each with a treble clef and a key signature of one sharp. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

1

2

Aria Allegretto.

The musical score is composed of two staves, one for the treble clef (soprano) and one for the bass clef (bass). The time signature is 2/4. The key signature is one sharp, indicating G major. The music is labeled "Aria Allegretto." The notation includes various note values such as eighth and sixteenth notes, with slurs and grace notes. Dynamics like "h" (half note) and "tr" (trill) are present. The score is divided into eight measures, each consisting of two staves of four measures each. The bass staff has a thicker line than the treble staff.



# SONATA QUARTA

# *Andante*

A page of musical notation for two staves, likely for a piano or harpsichord. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The notation includes various note heads, stems, and bar lines. Measure 15 is indicated at the top right. The page is filled with dense musical markings, including several grace notes and slurs. The bottom staff concludes with a 'Volte' instruction and a repeat sign.

Musical score for orchestra and piano, page 17. The score consists of six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat. The tempo is marked 'Presto.' The third staff is for the first violin, the fourth for the second violin, the fifth for the cello, and the sixth for the double bass. The music features various dynamics and performance instructions, including 'tr' (trill), 'L' (legato), and 'Volti' (turns). The score is written in a clear, professional musical notation style.

18

10

*f*

*L*

*L.*

*Soli*

*f.*

*h.*

*f.*

Pia.

O: b

L

O: b

tr

R tr

O: b

## SONATA QUINTA

Andante

Musical score for Sonata Quinta, Andante, page 20. The score consists of six staves of music for two voices (Soprano and Alto) and piano. The piano part is on the bass staff. The music is in common time, with a key signature of one flat. The vocal parts are mostly in eighth-note patterns, while the piano part features sustained notes and eighth-note chords. The score is written on five-line music staves with black note heads and stems.

Handwritten musical score for two voices (soprano and alto) and basso continuo (bassoon and harpsichord). The score consists of six systems of music, each with two staves. The top staff of each system is for the soprano voice (G clef) and the bottom staff is for the alto voice (C clef). The basso continuo part is provided on the bottom staff of each system, with bassoon entries indicated by a bassoon icon and harpsichord entries indicated by a harpsichord icon. The score is in common time, with various key signatures (G major, F major, C major, B major, A major, and G major) and dynamic markings (e.g., *tr.* for trill, *ff.* for forte, *ff.* for fortissimo). The vocal parts are mostly in eighth-note patterns, while the continuo part features sustained notes and occasional eighth-note chords. The score concludes with a section marked *Volti*.

Presto.



# SONATA SESTA

25

Aria Andante Allegro.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is one sharp (F#), and the time signature is common time (indicated by '4'). The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score is divided into four sections: 1) A section starting with 'Spiccato dolcemente.' 2) A section starting with 'Ricercate' (indicated by a bracket above the vocal parts). 3) A section starting with 'L' (indicated above the vocal parts). 4) A section starting with 'Aria' (indicated above the vocal parts). The score concludes with 'Volti subito' (indicated at the end of the vocal parts).

26

Ricercate

Ricercate

Aria

Spiccato dolcemente

28

Ricercate.

A musical score for two staves, page 28, Ricercate. The score consists of eight staves of music, each with a treble clef and a key signature of one flat. The music is in common time. The first staff features a continuous line of sixteenth-note patterns with various slurs and grace notes. The second staff provides harmonic support with sustained notes and occasional sixteenth-note chords. The score is divided into measures by vertical bar lines, and the music is annotated with various performance markings, including slurs, grace notes, and dynamic changes.

29

Aria

Pia.

For.

Pia.

For.

Pia.

For.

*FINE*

(Ode)

S O N A T A S ,  
*for the*  
*H A R P I C H O R D .*

With Accompaniments  
For two Violins and a Violoncello.

DEDICATED TO  
(Ode) Miss C. P. Bowes.

BY  
Charles C. Johnson.

Organist in NEWCASTLE upon Tyne.

Third Ode.

---

London, Printed for the Author, and sold by R. Johnson, Cheapside,  
J. Hatch, in Pall-mall Street, and R. Brunner, in Edinburgh, 1767.

# VIOLINO PRIMO

1

## SONATA I

Andante

Pia.

For.

Pia.

For.

Pia.

Presto

Pia.

P

F

Pia.

E

Pia.

For.

Pia.

## VIOLINO PRIMO

## SONATA II

Allegro

F. P.

F. P.

Pia.

For. tenute

Rinforza

C

# VIOLINO PRIMO

3

Interludio Andante

## VIOLINO PRIMO

SONATA III *Marcia Andante*

The music is in G major, marked *Marcia Andante*. The score consists of 12 staves of violin notation. The dynamics and performance instructions include:

- Staff 1: *Pia.*, *crescendo*, *For.*
- Staff 2: *Pia.*, *crescendo*, *For.*
- Staff 3: *Pia.*
- Staff 4: *For.*, *Pia.*, *For.*
- Staff 5: *Pia.*, *crescendo*, *For.*
- Staff 6: *Pia.*
- Staff 7: *Pia.*
- Staff 8: *h.*
- Staff 9: *Pia.*
- Staff 10: *crescendo*, *For.*
- Staff 11: *1*, *2*

# VIOLINO PRIMO

5

## VIOLINO PRIMO

## SONATA IV

C

Andante

Violin Part (Staff 1):

- Measure 1: Violin starts with a eighth-note followed by a sixteenth-note pattern.
- Measure 2: Violin continues with eighth-note and sixteenth-note patterns.
- Measure 3: Violin starts with a eighth-note followed by a sixteenth-note pattern.
- Measure 4: Violin continues with eighth-note and sixteenth-note patterns.
- Measure 5: Violin starts with a eighth-note followed by a sixteenth-note pattern.
- Measure 6: Violin continues with eighth-note and sixteenth-note patterns.
- Measure 7: Violin starts with a eighth-note followed by a sixteenth-note pattern.
- Measure 8: Violin continues with eighth-note and sixteenth-note patterns.
- Measure 9: Violin starts with a eighth-note followed by a sixteenth-note pattern.
- Measure 10: Violin continues with eighth-note and sixteenth-note patterns.
- Measure 11: Violin starts with a eighth-note followed by a sixteenth-note pattern.
- Measure 12: Violin continues with eighth-note and sixteenth-note patterns.

Piano Part (Staff 2):

- Measure 1: Piano plays eighth-note chords.
- Measure 2: Piano plays eighth-note chords.
- Measure 3: Piano plays eighth-note chords.
- Measure 4: Piano plays eighth-note chords.
- Measure 5: Piano plays eighth-note chords.
- Measure 6: Piano plays eighth-note chords.
- Measure 7: Piano plays eighth-note chords.
- Measure 8: Piano plays eighth-note chords.
- Measure 9: Piano plays eighth-note chords.
- Measure 10: Piano plays eighth-note chords.
- Measure 11: Piano plays eighth-note chords.
- Measure 12: Piano plays eighth-note chords.

Performance Instructions:

- Measure 1: *Andante*
- Measure 2: *P.*
- Measure 3: *F.*
- Measure 4: *P.*
- Measure 5: *For.*
- Measure 6: *Pia.*
- Measure 7: *For.*
- Measure 8: *Pia.*
- Measure 9: *For.*
- Measure 10: *Pia.*
- Measure 11: *Presto*
- Measure 12: *Pia.*
- Measure 13: *For.*
- Measure 14: *Pia.*

# VOLINO PRIMO

7

Violin I score with ten staves of musical notation. The music is in common time with a key signature of one flat. The score is divided into sections labeled 'For.' (for solo) and 'Pia.' (for piano). The piano section includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The violin part consists of sixteenth-note patterns and eighth-note chords. The score concludes with a final section labeled 'For.'

# VIOLINO PRIMO

# SONATA V.

## Andante

# VIOLINO PRIMO

9

Sheet music for Violin I (VIOLINO PRIMO) in 2/4 time, 2 flats key signature. The music consists of 11 staves of musical notation with various dynamics and performance instructions. The dynamics include *Pia.*, *F.*, *P.*, *Pianis.*, *F. P.*, *For.*, and *P.*. The music features a mix of eighth and sixteenth notes, with some measures containing rests and others filled with sixteenth-note patterns. The notation is in a standard staff with a treble clef.

1. *Pia.* (Measures 1-2)

2. *F.* *P.* *Pianis.* (Measures 3-5)

3. *For.* (Measures 6-7)

4. (Measures 8-9)

5. *F. P.* *F. P.* (Measures 10-11)

6. *F. P.* *F.* *P.* (Measures 12-13)

7. *F. P.* *F. P.* *F.* *P.* *Pianis.* (Measures 14-15)

8. (Measures 16-17)

9. *For.* (Measures 18-19)

10. (Measures 20-21)

## VIOLINO PRIMO

Aria Andante Allegro.

## SONATA VI

$\frac{2}{4}$  *Spiccato dolcemente*

# VIOLINO PRIMO

11

Violin I score, page 11. The score consists of nine staves of music. The first seven staves are in G minor, with dynamics 'F.' and 'P.' marked. The eighth staff begins in F major with a dynamic 'For.' The ninth staff continues in F major with a dynamic 'Pia.' The music concludes with a final dynamic 'For.' and the word 'FINE' in capital letters.